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**The “forgotten aspects” of the teaching and learning process  
from a finish and spanish perspective: a holistic model for  
participation in general music education  
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Resumen: This proposal emerged from the cooperation, as a result of a three month research stay (in 2013) at the University of Eastern Finland, Joensuu, Finland, from the Universidad Complutense de Madrid, Spain. During the visit, experiences, observations and discussions concerning the music education in these two countries were performed, and this all concentered in the present research proposal.

### **1. Objetivos o propósitos:**

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*“What happened to my creativity? What happened to my professional integrity? What happened to the fun in teaching and learning ? What happened?”* (G. E. Johnson, cited by Ball, 2003).

The current performative culture sets up a new kind of a framework for the social and political environments in control of and with intense implications for education (Ball, 2003). Assessing and testing students with mandated standards and systems and teaching in state-sanctioned ways have become the model in the international context (Burnard and White, 2008). The policy reforms and curriculums (MECD, 2013) show us this educational tendency during the last years.

Contrary to these approaches, we focus our study on the aspects that have been forgotten or abandoned, at least in an explicit way, from the teaching and learning processes in general music education. Processes that could be considered as a way of empowering our students and simultaneously transforming music education into music integrated general education, as a parallel path beside the music oriented music teaching, depending on the purposes and the goals set. We want to

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analyse the role of well being, motivation, emotions, creativity, democracy and participation in the purpose of empowering students and transforming education.

However, it is phenomenal to keep the framework in question tightly in one's mind always, when approaching, considering, creating or estimating music education performances: the understanding of music as itself or as a tool for various aims, goes a continuous discussion with the purposes and the goals set – and is connected to the individuals and the groups in question to control the framework. In some cases, music needs to be carefully served based on the sensitive understanding of the individual needs and psychological behaviour laws, instead of - but with a great respect to and understanding of - the musician's idea of music. Music education can be looked through the lenses of musical aesthetics, musical learning processes, holistic learning processes etc, which may change the whole picture because of the changed settings and the framework given.

## 2. Marco teórico:

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Elliot (1995) suggests a philosophical approach to music education, considering that music is a way of knowledge in its own right, where creative thinking (Webster, 1992) encourages the search for meaningful experiences (Swanwick, 2002) for the students, according to the process, the product and creativity particularities in school as Burnard (2007) and Hickey (2003) set. This is related to Gardner's multiple intelligences theory (1993) and the contribution of Goleman's Emotional Intelligence (1995).

Considering the importance of creativity in education through the *little c* (Craft, 2001) or *Mini c* (Kaufman, 2003) and its psychological (Webster, 1992) or sociocultural (Frith, 2012) perspective, there is a question arising in the context of music in the general education, considering that creativity emerges in and as a

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social practice (Burnard, 2012), it is something that we do collectively: Would it be useful to measure the musical creativity of our pupils in psychometric terms? Then again, why to measure musical abilities, skills or experiences?

A good support to understand about the holistic experiences within the deep learning processes is described by Carla Hannaford (1995), and enlightened even because of the understanding of musical mother-child interaction to begin during the prenatal phase. According to Huotilainen (2013), music should be included and integrated as a part of other school subjects, and better benefitted in teaching, which may not perhaps require the teacher to have highly trained musical skills, but skills that can be maintained in the form of professional development courses. It can be admitted, though, that in integrated teaching, the musical understanding found at the back of the activities performed, is more focused on the comprehensions of sounds as a main concept, to lead to musical expression, learning and thinking. However, without a flow experience of music to intrigue the teacher's mind to capture his motivation to spread this musical enlightenment, music teaching may be remained in a level with no capability to touch our souls, minds and bodies (cf. Perlovsky, 2009/2010; Kypourgous, 2012; Csikszentmihalyi, 1990). Shared experiences are needed to be able to find abilities to communicate, be present and create an atmosphere of trust as a basis for the democracy in education.

### 3. Metodología:

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This multidimensional study has been developed through two different phases: (1) The empirical evidences taken from the PhD research done by one of the authors. (2) A theory based research from the curriculum in Finland and Spain and the research evidence.

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The empirical evidences come from an Action Research project (Cain, 2008; McNiff & Whitehead, 2002; Elliott, 1991; McKernan, 1999) aimed to analyse the teaching and learning processes in an evolutionary series of didactic projects consisted of the creation of the soundtracks in secondary education. Research questions were centered in the students' learning processes, creativity and motivational strategies. The data collection strategies developed from the participatory inquiry paradigm (Heron & Reason, 1997) along with quadrangulation of the data. Concluding, between others, with the importance of the active role of the students in their own learning, the construction of significant musical experiences, the high level of motivation and the musicality of the classroom as a learning style.

In the second phase, we have analysed the Finnish and Spanish music curriculum jointly with the research evidence in order to understand the role placed in it by several aspects considered essential in the first phase of the research: creativity, well being, emotions and democracy.

We have developed a content analysis (Bardin, 1996), considering it as a research method (López, 2002) from a qualitative perspective (Mayring, 2000) trying to (1) understand the explicit and latent content of the Spanish and finish music curriculum (2) establishing different categories of analysis selected and compared from from both curricula (3) proposing a new holistic model for participation in music general education as a relation and inference between the empiric evidenced from the research and the content analysed.

Considering the shared aspects between from and ontological and ephistemological point of view between Participative Inquiry and Constructivist paradigm (Guba & Lincoln, 1994), and as Bresler (2006) set, stablishing a dichotomie referred to research between cualitative and quantitative. Qualitative approach consider human experience as transactive (Eisner, 1998), the result of

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the interaction of our subjectivity in the world, and taking into account that we interact with data, objectivity is not possible. Constructivist paradigm could be conceptualized then as subjective and transactional (Guba & Lincoln, 1994) within a phenomenological position (Bresler, 2006)

#### 4. Discusión de los datos, evidencias, objetos o materiales

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##### 4.1. Curriculum perspective from Spain and Finland, opposed directions

In 2015, music in general education in Spain reaches its 25th anniversary when thinking about music at all the stages of the educational system in Spain (MEC, 1990). In the Spanish context, the performative implementation in education could be understood between others and from the most explicit way in the constant reduction of the teaching hours in general education until its consideration of a non-compulsory subject in the recently approved education law (MECD, 2013).

The Finnish Curriculum has presently reached the end of a renewal process towards the new curriculum to be used starting by the school year 2016-2017<sup>1</sup>. In the current curriculum recently published<sup>2</sup>, a clear emphasis on music integrated as a part of the child's holistic development can be seen. The aim is on a better emphasis on the creativity and the integrative, unifying processes<sup>3</sup> maintained because of the power of music. Finnish school education has already for decades been constructed on a strong belief to equal participation carried on by mutual

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<sup>1</sup> [http://www.oph.fi/english/education\\_development/current\\_reforms/curriculum\\_reform\\_2016](http://www.oph.fi/english/education_development/current_reforms/curriculum_reform_2016)

<sup>2</sup> [http://www.oph.fi/download/47673\\_core\\_curricula\\_basic\\_education\\_4.pdf](http://www.oph.fi/download/47673_core_curricula_basic_education_4.pdf)

<sup>3</sup> [http://www.oph.fi/english/current\\_issues/101/0/the\\_fnbe\\_has\\_confirmed\\_the\\_new\\_core\\_curriculum\\_for\\_basic\\_education](http://www.oph.fi/english/current_issues/101/0/the_fnbe_has_confirmed_the_new_core_curriculum_for_basic_education)

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respect and tolerancy for various kinds of individuals, to support the learning processes according to the socio-constructivist approach (cf. Vygotsky, 1982).

When observing the Finnish national curriculum, it is important to understand, that the national curriculum is supposed to create the basis for the individual schools and teachers to create their own specific curricula to follow the national framework given, based on the trust of the high quality of the teachers, as a result of the teacher training. All generalist classroom teachers have the degree title of the Master of Education.

#### **4.2 Multidimensional perspective: The forgotten aspects of the teaching and learning process**

Education is based on considering learning as a cognitive process of concepts reception where sensations, emotions or movement, between others, are excluded. But as Hannaford (2005) explains, holistic learning experiences are based on the processes as a sum of the body, the emotions and the cognitive understanding, and combined in the limbic system of the brain.

Due to its specific characteristics, music could shed light into this question, especially from the perspective of its practical application. As an example, music is rhythm, and rhythm is linked with maths. If rhythm implies maths, can we find intrinsic movement within maths? Can we find an intrinsic movement in the language teaching and learning? Music, however, is even more emotional, and the relationship between the cognitive process, emotion and movement occurs through music in a natural way. It could be helpful in the process of transforming and recreating education from the social point of view, where learning is explained from the various, multidirectional and cooperative perspectives.

##### **4.2.1 Emotions in education**

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Emotions play an important role in education when observing the comprehension of the Emotional Intelligence (Goleman, 1993) based on the Multiple Intelligence Theory (Gardner, 1993). However, it is a controversial theme due to its difficult scientific verification (Extremera y Fernández-Berrocal, 2003), heterogeneity of its study (Roselló y Revert, 2008) or the ambiguity of the related terminology. In music education, emotion could be understood from a multidimensional and dual perspective, depending on the extrinsic or intrinsic direction produced. The various roles and tasks in the classroom rising out of the music itself can be performed through listening, performing or creation, and the position adopted (listener, performer or composer).

#### **4.2.2 Democracy in the classroom**

Democracy is a recurrent issue in pedagogy and its essence could be found in the philosophical approach of Dewey (1995) or Freire (1993). From the consideration of education as a social practice, the democracy of the school turns into an essential aspect. However, how can we use this concept related to school when the relationships between the teacher and the pupils are based on the power explicitly or implicitly exerted by the teacher? If the school is a social reproduction form (Bourdieu, 1997), where can the mentioned social transformation of education be found? Participative processes generated in the classroom as a basic agent could be a possible answer even, when there are aspects of social reproduction, created and supported by the sum of musical, social, bodily and emotional features to carry on the learning processes. Which are the educational implications? In this case, participation could be understood as a paradigmatic (Heron and Reason, 1997) and transversal issue from the pedagogy and research where teachers as insiders and practitioners with a transforming and exchanging will (Macniff and Whitehead, 2002) work starting from: (1) Curriculum (Stenhouse, 1984); (2) Methodological (Elliott, 1991); and (3) teaching practice improvement (Kemmis and Dichiroy, 1987). So, that pupils may assume and take an active role both in learning and in decision making.

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## 5. Resultados y/o conclusiones

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Considering the systemic educational crisis we are immersed in, and also thinking of the increasing complexity of the social reality, participation as a support for teaching and learning, must be emerging as a plausible framework. We have elaborated a holistic participation model as a paradigmatic approach for music education on the basis of a multidimensional and transversal analysis, considering the link between creativity, emotions, motivation and class environment. This can be also understood and supported from view of the current understanding of the 21st century learning environments<sup>4</sup>.

## 6. Contribuciones y significación científica de este trabajo:

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If all the aspects would be treated as isolated in this paper, any novelty in the context of music educational research would not be presently found, but our purpose is to propose the link between the multidimensional emotions from many perspectives, the positive wellbeing and its relation with motivation and class environment, and creativity understood as a social practice. Democracy in the classroom is related to the participation framework as a tool for empowering students, because of the transformation and recreation of integrated education.

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<sup>4</sup> <https://webapps.jyu.fi/wiki/pages/viewpage.action?pageId=15472112>

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